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THE PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

My topic makes it necessary to preface for our consideration a young person who has been studying piano-playing long enough to have discovered two things, viz.:

First, that he possesses plastic musical talent. Second, that it is determined to master his art is the secretary of "plastic musical talent" is well have discussed, I hope, that he has brain, temperament, musical ear, and an adaptable, versatile hand. Third, that he determines to master his art includes an equal willingness to do whatever, if necessary, to the level of the gallery-view. Possessed of talent and the resolution to study, he now needs to know that there are certain definite things to accomplish. It may be true, as our Texas friends say, that a pianist is given his touch "by the grace of God," but I am quite sure that he will have to get his index, as he does his religion, "in spite of the devil."

Given then, as the piano's possession, the necessity of hand, heart, hearing, and head, we may place at once into a discussion of our theme: *The Piano Student's Problem*.

This problem falls naturally into six subdivisions, each of which I shall try to treat briefly. They are (1) Touch, (2) Technique, (3) Temperament, (4) Musicianship, (5) Musicianship, and (6) Musicianship.

1. Touch.

I place, as first and most important, Touch, because in its mechanical aspects Touch is the point of contact of correct service and muscular condition gained by study and practice according to scientific methods, while, in its higher phases, Touch is the evidence of temperament and intelligence—two factors which are equally necessary in a successful pianist career. A player may have a superior touch, an efficient technique, an inflexible memory, and a pleasing manner, yet, without temperamental touch he will fail to win the highest success. Back of his mental and mechanical equipment there must be temperament, and, as the channel of expression or outlet to that force, there must be Touch. I would not depreciate the value of technique per se, by which term I mean non-temperamental speed from long-accuracy, but I do want to affirm that, when the time is relative, however, I had almost said, decided, by Touch, the art which puts into the time all and everything that through brevity, endurance, and non-temperamental the hand of the pianist stands for, it was better sense for him at once and for all to adopt one of the many piano-playing methods and give up a struggle which, with Touch left out, is a futile and extraneous expense.

Concluding, then, that Touch is a major problem, a fundamental requisite to pianistic success, the piano student will be sure first of all to catalogue his condition in that particular.

If Piano Student listens attentively to the performance of an artist he will hear, first, that some tones are played by an individual point like a ray of light in nature, the surface of each tone will be long deep, but nevertheless contained in its definite

low. Second, Piano Student will notice that some tones slightly overlap their neighbors, so that they are joined, such as the Mazzanti would yield place of once by overlapping their ends, or, to say that the tones overlap each other in a small degree would perhaps be more correct than to speak of them as overlapping. Third, student will discover that yet other tones are either connected or disjoined, but are more or less disconnected, separated, disjoined. Here, then, are two general ways of presenting tones to the ear, viz.: connected and those separated. The student has now arrived at the fact of legato and staccato.



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Let him now take a position where he can clearly watch the movements employed by the artist to produce the different kinds of legato and staccato. Indistinctly, he will observe that the hand and arm of the pianist is the most essential, as well as the most beautiful exhibit of mechanism and movement that the world has to show. To classify and catalogue everything, even of a mechanical character, that a great artist does in the performance of a rapid or even of a single selection would probably be impossible. It certainly would be discouraging to Piano Student and a needless task. However, our fundamental movements may be enumerated and analyzed, and then, through the years of ten-

nant study and practice necessary in a pianist's career, will develop, by attention and reflection, into the various machines which serve the master-pianist with such willing obedience and rapid change.

Again, in some respects, student will discover that in some of the touches the artist's finger will approach the key and move from it by a natural movement, and in others that the finger will approach the key by a curved or oblique movement and be deflected from it at the specific angle or curve, or, in other words, that the finger will engage the key with varying through the segment of a circle. Here, then, we have staccato of touch, staccato will indicate Vertical and Glancing forms of movement.

The Plan or Passage legato generally requires a vertical stroke of the finger. Sometimes, however, staccato employs a modified piano touch in which the fingers are partially closed so that they are more about to brush something at the surface of the keys. This form puts away long staccato.

Next, student will note that the action was both the vertical and glancing forms in the different staccato—finger, wrist, elbow, and shoulder, singly or in combination. He will find, when action from the wrist, elbow, and shoulder is needed, that the glancing form, because more elastic and less percussive, is better suited to the production of beautiful tone than are the vertical movements; that a particularly wide and effective tone, especially for chords, is secured by a glancing pull of the fingers combined with an upward bend of the arm, that another peculiarly compact and beautiful quality of tone is derived from a quick movement of the hand and wrist forward, that is, toward the non-hand of the piano, the finger held fingers being then kept by a piano touch on the hand side and move through the segment of a circle, that yet another beautiful quality is produced by starting with the finger tips resting on the surface of the keys and were or less suddenly pulling the keys down by a depression of the wrist.

Student will observe that the modern pianist does not sit at the piano with arms pinned to his sides as if wearing crutches as a prop, or with legs and feet merely utilized in the condition of a park machine, but that fluidity and freedom of movement pervade every joint of the player from the ground to the piano-key, that his arm swing freely from the shoulder outward and inward to adjust the hand to the different parts of the keyboard according to instantly changing demands, and that when the arm's long falls short of reaching the desired keys, the body moves backward from the key-point and supplies the deficiency. Now, then, as what we might term staccato touch and leg touch, short which we do not rest much in the instruction books of any piano.

Student will observe that the vertical touches accomplish force by applying the power of the muscles in a line parallel to the plane of movement. The tone is the touch is apt, however, to be dry and hard. The finger touches, on the contrary, require more muscular effort, but, as a compensation for that, the tone will be more virile, more sturdy, and more beautiful. The vertical touches are best adapted to the relative strains, while the glancing touches, because full of life and warmth, are more effective in passages that are dramatic and dramatic. The two kinds of touch with their modifications serve the pianist thoroughly as contrasts to each other.

HARMONY

Duration and Dynamics of the Tone in Different Voices . . .

DE MARY VENABLE

unimpaired, by their less adaptable traits bequeathed
not so much to Eastern the Man as to Eastern
the Dual Master.

Student Life and Work

Do everything in His own time. Do everything in season. If it be worth doing at all, it is worth doing well: do it with all your might. — Robert M. La Follette, *McChesney*.

WHAT SHALL I STUDY? Mr. Jones's son should study.

remained, for there was no admissible truth belonging
not so much to Deethoven the Man as to Deethoven
the Dead Master.

remained, for there was no admissible truth belonging
not so much to Deethoven the Man as to Deethoven
the Dead Master.

(The second part of this paper will appear in *Erkenntnis* (see October).)

The Violin.

DIRECTED BY GEORGE LEHMAN

THE THREE JUDGES
OF VIOLIN TUNE.

[illegible]

Cathedral Echoes. Reverie.

Andante sostenuto. M.M. $\text{♩} = 80$.

EDWARD M. READ.



rall. *ppp* *p* *Ped. simile*

Ped. simile

rall.

il melodie marcato *p* *Ped. simile*

rall. *a tempo* *acc.*

a tempo *rall.* *a tempo*

acc. *Ped. simile*

rall. *a tempo* *a tempo*

a tempo *rall.* *D.S.*

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Orem

Allegro molto, M.M. ♩ = 150.

SECONDO.

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Orem

Allegro molto, M.M. ♩ = 150.

PRIMO.

Musical score for the second part of a piece, featuring piano and bass staves. The score includes various dynamics such as *p*, *mf*, *dim.*, *mf dim. p*, *ff*, *molto cresc.*, *fff*, *rit.*, and *acc.*. The tempo is marked *a tempo*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Musical score for the first part of a piece, featuring piano and bass staves. The score includes various dynamics such as *dim.*, *p*, *mf*, *piu f*, *f*, *dim.*, *p*, *rit.*, *a tempo*, *ff*, *molto cresc.*, *rit.*, and *acc.*. The tempo is marked *a tempo*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Hommage à Madame Herlioz.

SHOWER OF STARS.

PLUIE D'ETOILES.

CAPRICE

Allegretto. M.M. 120.

PAUL WACHS.

Maestoso.

8

acintillato

una corda

Post simile

8.

三

tre corde

p. rubra

una corda

Ped. simile

Fine

leggiere

marcato il basso

tre corde

ff

p scintillante

ff allarg.

D.S.

SALTARELLE.

Allegro vivace, M.M. 4 = 132.

P. LACOME.

Musical score for page 12, featuring piano and forte dynamics and a 2nd time to Coda instruction. The score is written for piano and includes a 2nd time to Coda instruction.

Musical score for page 13, featuring piano and forte dynamics, a Coda section, and a 2nd time to Coda instruction. The score is written for piano and includes a Coda section.

14 N^o 4117 A Ride on the Merry Go Round.

Karussellfahrt.

H. NECKE.

Allegro vivace. M.M. ♩ = 192.

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To Miss Florence Wiley Williams, Philadelphia.

With My Thoughts.
Mit meine Gedanken.

IDYL.

ADAM GEIBEL.

Andante quasi Larghetto. M.M. $\text{♩} = 68$

Copyright 1903 by Theo. Presser.

FLYING THE KITE.

LE CERF-VOLANT.

Allegretto, M.M. $\text{♩} = 66$

TH. SALOMÉ, Op. 44, No. 1.

Copyright 1903 by Theo. Presser.

To Mr. Theo. Presser.

WITH CASTANETS. MIT CASTAGNETTEN.

Carl Reinecke

Allegro grazio. M.M. ♩ = 92

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a) For small hands, the upper notes may be omitted.

By the Zuyder Zee.

Wm. H. Gardner.

Louis F. Gottschalk.

Allegretto grazioso. leggiero

By the Zuyder Zee, Singing merrily.

p

Sat a sweet Dutch maid on all a lone. Mend- ing nets was she,

Bus-y as could be, With her sun- ny tresses back- ward blown.

poco rit.

Piu moto.

Whis- tling hap- py like, Sail- ing up the dike, Came young skip- per Jan that A- pril

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day. "Tell me, maid," said he, "What's your catch to be,

Lit the fish or big ones tell me, pray! "Well, good sir," said she,

poco rit. *p a tempo*

"I be- lieve 't would be Fool- ish try- ing for the fish to - day,

(archly)

But I hope to get Some- thing in my net, If that some- thing does- n't run a- way."

4136 2

THE HEAVENLY STORY.

CLAUDE LYTLETON.

HARTWELL-JONES

Andante maestoso.

1. In the fire - light glow at
2. I lis - ten to than -

e - ven - tide, I dream, I dream Of a
gel - ic host, Their vol - ces down - ward fall; The

won - drous sto - ry, sweet, di - vine, Told in the star - light
sto - ry grand once more, they sing, Of Him who made us

gleam; A sto - ry of the Heav'n - ly realm, A sto - ry of the
all. And on the star - ry heights of heav'n, As dreaming, I be -

Throne, By an - gel vol - ces soft - ly sung, I dream, I dream a - lone.
hold A choir of souls from earth re - deem'd, Touching their harps of gold.

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REFRAIN.

Andante con moto.

Sing me that Heav'n - ly Sto - ry, Sing it a - gain and a -
gain; Whis - per that ho - ly mes - sage,
Breathe that e - ter - nal strain. Come to me, spir - its im -
mor - tal, Sing me that song di - vine; Tell me that Heav'n - ly
Sto - ry? Say that it shall be mine. 3. The

for last verse

poco accel.
sto - ry is of love di - vine, Of hu - man joy and

pain, Of sac - ri - fice and sym - pa - thy. We

cresc.
ne'er shall see a - gain. From Beth - le - hem's star to the

gar - den, The gar - den to the grave;

grandioso sto - ry of matchless beau - ty. Of Him who came to save.
rall.
colla voce Refrain, B.C.